MOVABLE STATIONERY

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"Home, Sweet Home" Interactive Books of Houses and Other Edifices Part 3: "Theaters"[1]

Rhonda Harris Taylor and
Nancy Larson Bluemel

The first and second parts of this article on edifices in interactive books appeared in this newsletter's volume 24, issue 3 and volume 25, issue 1. This is the third and last part. It was inspired when, as long-time fans of theater productions, we wondered, "What is the oldest theater in the world?" As with most history questions, the answer depends on how one refines the query. A standard dictionary definition of "theater" would be: "a building where plays, shows, etc., are performed on a stage" (http://bit.ly/2uBkAyF). As far as "oldest," we could specify the "oldest theater ever built," or the "oldest continuously running theater," etc. For instance, we discovered that the Theatre Royale, Drury Lane is the oldest continuing running theater in England, although the current building is the fourth one on the site, with the original built in 1663 (http://bit.ly/2vaLSbS) And, we learned that Walnut Street Theatre in Philadelphia (founded in 1809) is the oldest one in the United States (http://bit.ly/2tjwAnT). But, both are mere youngsters compared to the open air Roman Theatre of Marcellus, ereeted more than two thousand years ago on the site of an earlier theater (http://bit.ly/2usgsjT). However, even it was predated by at least five hundred years by The Theatre of Dionysus in Athens (http://bit.ly/2vvfUXp). This mini history lesson led us to ask: How have interactive books treated these venerable buildings that are theaters? **Cont. pg. 2**

Cinderella. 2012

Make Your Own Theatre: Snow White

The Children's Theatre

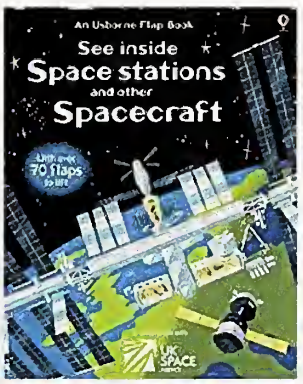
Space and Spacecraft in Nonfiction Pop-ups and Movables

Roberta Brody
Port Washington, New York

Few things capture our imagination like the night sky and the things we see in it. From ancient cosmological legends to studies of contemporary astronomy; nonfiction and fictional accounts of the universe, planets, spacecraft, and space travelers abound. Both fiction and nonfiction movable books for children and adults parallel the variety of narratives in other media in this century and the latter half of the last century.

The Moon Book

Nonfiction works focus on the known universe and scientific theories relating to it, space travel and exploration, spacecraft including space stations, and astronauts. Their creators sometimes speculate about the future of space exploration, using scientific knowledge available at the time.



See Inside Space Stations and Other Spacecraft

Fictional works cover these areas as well but also include new and established fictional characters who travel in space, aliens and the worlds they inhabit, and space operas. As in other fictional movables, crossovers from narratives originating in other media are commonplace. This article will focus on nonfiction movable books that represent the universe, phenomena in space and space exploration.

The Universe in Nonfiction Movables

Pop-ups about the universe, space, and spacecraft proliferated in in the latter half of the twentieth century and new ones continue to be published in this century. New developments in astronomy and space exploration often seem to be the impetus for new nonfiction publications for adults and children and pop-ups appear to be a part of that publication cycle. **Continued on page 5**

The Movable Book Society

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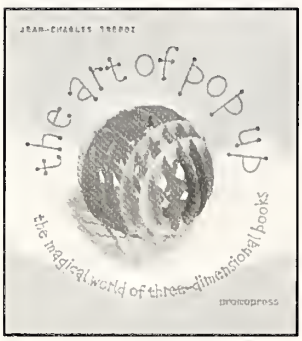
The deadline for the November issue is October 15.

Theaters, continued from page 1

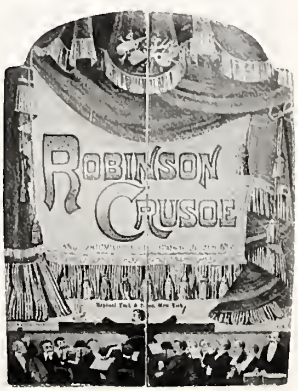
LOOKING BACK

Not surprisingly, theater formats and topics have their own venerable history in movable books. Jean-Charles Trebbi's *The Art of Pop Up: The Magical World of Three-dimensional Books* (2012) describes the "peep show paper toys" of the 1820s, which had "a theatre stage, various baekdrops and a selection of characters, as well as pieces of text" and "characters [that] were attached to rods, which allowed them to move around the stage" (page 34). Use of similar techniques can be seen in nineteenth century and subsequent time periods' interactive books about the theater.



The Art of Pop Up

In the volume 7, number 4 (August 1999) issue of *Movable Stationery* (http://s.si.edu/2tjYEaT), on pages 6, 11, and 12, Theo Gielen discusses a book by Klingberg that is a history of Swedish children's books. On page 12, there is a description of nineteenth century movable books that are theaters, including "Swedish editions of the 'Dean's Pantomine Series' of shaped theatrical books," which "were known also in French, Dutch and American (McLoughlin) versions." Titles included *Cinderella*, *Robinson Crusoe*, *Little Red Riding Hood*, and *Bella and the Bear*. Several views of an 1891 English version of the *Robinson Crusoe* title can be seen at http://bit.ly/2vaRhzE. They are in color, and one shows the inside the book--of the theater interior.



Robinson Crusoe. 1891

A late 19th century version of the McLoughlin Brothers publication of a Pantomine Toy Book of *Sleeping Beauty* was a "twelve page color flip-book at center that opens to a little theater with six scenes." Several views of the book, including its interior can be seen at: http://bit.ly/2vaIlut.

There is a 1978 reproduction of the 1878 book *The Children's Theatre* by Franz Bonn. As noted in the book, the original was published by J.E. Schreiber in Germany. The almost nine-inch wide book is ten inches tall and opens top to bottom. As each page is opened, a miniature pop-up stage scene appears on the top page. The base (bottom) page contains a rhyming (and humorous) description of the stage action, such as this one:

> Fanny and Fido in the wood
> Imitate Red Riding Hood,
> While down below the Fauntleroys
> Play minuets—a dreadful noise.

The four productions are of Little Red Riding Hood, Hansel and Grethel (not Gretel!), a Nativity scene, and a family celebrating Christmas. The pop-up scenes are in layers, adding an amazing amount of dimension to the small scenes.

Continued on page 8

2018 Conference

Prepare yourselves for a silver-spectacular event in Kansas City, Missouri!

The Westin Kansas City at Crown Center will host The Movable Book Society's 2018 conference. We will explore the world of Hallmark— whose visitor's center is just steps away from our conference hotel.

We will unveil (and make available for sale!) The Movable Book Society's 25th anniversary commemorative book *A to Z: Marvels in Paper Engineering* featuring the work of twenty-six of our best paper engineers.

And perhaps most importantly: We will be celebrating our 25th anniversary!

Block off the weekend of September 27th-29th, pack up something silvery (some silver foil, perhaps?), and get ready for a marvelous pop-up celebration!

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Book Fair/Pop-ups

Bears repeating: September 8-10, 2017 the Brooklyn Antiquarian Book Fair with Works on Paper will be focused on pop-ups and called "PopUPmania!" The Popuplady will be giving "A History of Pop-up Books: 900 Years of Paper Engineering" (1:00 p.m. Saturday), mount an exhibition from her collection, and do a dramatization of The Three Little Pigs for kids from a pop-up book (1:00 p.m.Sunday). Matthew Reinhart will present "Cut Fold & Repeat:" sharing the secrets of transforming paper into magical, moving, three-dimensional structures that defy imagination. The Popuplady's shop will be open to sell rare pop-up books, ephemera, and catalogs. http://bit.ly/2uFbz7z

Exhibitions

Bigger and bigger! It's official! Colette Fu is going for the world record in pop-up books. The book will be14 x 21 feet, and you can go inside! This is being done under the auspices of the Philadelphia Photo Arts Center. See it there October 12, 2017. The book is inspired by an old Chinese story of a traveler who came upon an isolated peach blossom valley where people seeking political refuge lived an ideal, harmonic life with nature and each other. Although villagers told him not to tell of their location, he vainly marked his path and sent government officials who were unable to find it. To the Chinese, this story is metaphoric to an imaginary unattainable Utopia.

The exhibition at this year's Bologna Fair, *Pop-up Show: The Magic Inside Books,* is no longer on view but will be traveling. I'll let you know where when I find out. The exhibit included seventy books from the Italian collection of Massimo Missiroli and was co-curated by Matteo Faglia. http://bit.ly/2uwkiIA

Multimedia

There's a new YouTube video, La Face Chachee du Pop-up - Bande Annonce, in French, featuring the creative process of many of our favorite French paper engineers and "starring" Olivier Charbonnel. I guarantee you will enjoy the video even if you don't speak French. http://bit.ly/2uy2n4V.

In this virtual and throwaway age, it's exciting to learn about a family of bookbinders working over the generations. http://bit.ly/2tZtSBa.

Go behind the scenes and see how Sotheby's London 2016 Christmas windows were decorated using a pop-up book theme. http://bit.ly/2the1Rj.

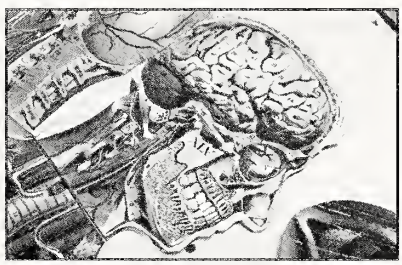
Experience the history of pop-ups through the collection of Ana Ortega of Spain. The text is in Spanish and thanks Ann Montanaro for her history. http://bit.ly/2up32VY.

Dominic Riley presents a discussion of "The Book as Art Form" at the California Book Club, 2015. This lecture, at 54 minutes, is an evening's entertainment. The images start three minutes into the lecture. He begins with the image of Matthew Paris' volvelle from The Movable Book Society's *Celebrat10n* book. http://bit.ly/2uynBPV. And speaking of our *Celebrat10n* book, someone has set it to a breezy, jazzy popular tune. http://bit.ly/2uyxRYP.

German collector, Ulrich Tietz, talks about his collection of pop-up books, in German. His motto is "Hauptsache es klappt" or Main thing-It works! http://bit.ly/2twUXK3.

Publications

Yale University has acquired a life-size anatomical German flap book. Made in 1886, it is 5 feet 9 inches. http://bit.ly/2t59L3v.



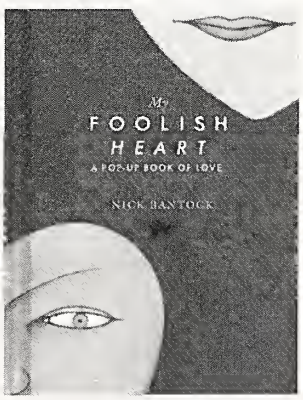
German flap book at Yale University

Several of Vojtěch Kubašta's fairytales and crèches have been beautifully reprinted. All are in Czech only. Get them here: http://bit.ly/2u6Z0jK.

Kirsten Hively, who has created Volvellery and put the collection on-line for us to see, shares our love of volvelles. Check it out - volvellery.tumblr.com.

Sally Blakemore makes an argument against Tom Jacobs' review of a research article, "Children's Pop-up Books Flop as Learning Tool." http://bit.ly/2txHvWo.

"Of Pen Pals & Pop-ups" by Colleen Smith is in the Summer, 2017 edition of *Fine Books & Collections.* The article catches up with author and illustrator Nick Bantock who will have a new book soon: *My Foolish Heart: A Book of Love.*



My Foolish Heart

The Popuplady was asked to talk about her collection for Atlas Obscura. This is an eclectic website that brings so many facets of the world to your computer. I highly recommend you look at it. http://bit.ly/2vaJ2nA.

"Books vs Candy" is part of the Indiana Newspaper Digitization, Medical History. (http://bit.ly/2vfv6Zi) The

article includes newspaper stories and advertising for early toy books encouraging parents to buy books for their children rather than candy. The Richmond, Virginia *Dispatch* from December 23, 1859 included an ad for "Dean & Son's Moveable Books. *Three Little Kittens, Who lost their Mittens.* 50¢. *Cock Robin.* 50¢. *Red Riding Hood.* 50¢. *This is the House That Jack Built.* 50¢. *Old Woman and her Silver Penny.* 50¢."

Did You Know?

David and Rose Temperley just informed me that they've discovered a series of fairytales published by Bookano. I've never seen them. Have you? The series includes:

Sleeping Beauty
Beauty and the Beast
The Story of the 3 Bears
Twelve Dancing Princesses
The Story of Red Riding Hood
Tom Thumb
The Story of Cinderella
Puss in Boots

The Popuplady spent a week at Rare Book School in June located at the University of Virginia. My class was The History of the Book: 200—to 2000. My educators were the Chief of Rare books at the Library of Congress, Mark Dimunation and John Buchtel, Head of Rare Books at Georgetown University. They are immensely knowledgeable and entertaining. They went out of their way to include very early movable books in their presentations in class and that included our field trip to the Library of Congress. I ean't reeommend this course and sehool more. Look into it for this class and the many others often given at other locations. http://rarebookschool.org/

Remember, you can translate websites in any language to another language using Google Translate or log onto Google Chrome.

Conference Silent Auction

A Silent Auction is held at each Movable Book Society conference. Members, publishers, paper engineers, and conference goers contribute pop-up books, cards, and ephemera that is auctioned to attendees. A silent auction differs from a live auction in that auction items are displayed for a period of time and supporters make donations by writing bids on sheets of paper placed next to each item. At the end of the timed auction, the high bidder wins the item. The Movable Book Society uses the funds raised at the conference to provide scholarships for the next meeting: in 2016, $4,607 was raised for 2018 scholarships.

You can contribute to the Silent Auction now. Fill out the enclosed form and send your contribution to Patriek W. Kershner, P. O. Box 12105, Overland Park, Kansas 66282.

Havoc in Heaven

Havoc in Heaven is a large, Chinese language pop-up book published in 2016. The 1964 animated film Havoc in Heaven is considered a milestone for China's animation industry. The story, adapted from the Chinese classie novel *Journey to the West*, made a comeback at the 23rd Beijing International Book Fair (2016) recreated as *Havoc in Heaven*, the mainland's first original pop-up book.

Havoc in Heaven

"It is an honor and a big responsibility to carry on China's traditional culture with a pop-up book," said Yan Hongbing, the book's art designer and paper engineer, published by Lelequ Children Books a division of Ronship Group, a publisher of high-end children's books in China.

Yan said he became deeply impressed with the medium of pop-up books while introdueing the pop-up version of *Alice in Wonderland* to China. *Havoc in Heaven* includes over 300 moving parts on six spreads. It took the team, led by Yan and painter Huang Li, a year and a half to finish.

"Being loyal to tradition doesn't mean limiting yourself to ink wash paintings or paper-cutting. When working on *Havoc in Heaven*, we also took religious wall paintings into consideration, among whieh those from Dunhuang are the most representative," Huang said. (http://bit.ly/2emgksg)

A copy of *Havoc in Heaven* will be available in the Silent Auction at The Movable Book Society Conference in Kansas City in 2018.

Pop-up Collections for Sale

Several collectors have 20th Ccntury pop-up book collections for sale. For more information contact Ann Montanaro Staples at montanar@rci.rutgers.edu

Space, continued from page 1

The website *Dreams of Space* (http://bit.ly/2vNoUHF) which covers nonfiction children's books and ephemera relating to space flight from 1945 to 1975 diseusses the development of these materials. Its author considers the focus on seience-based children's nonfiction works about space as having begun when "the discoveries by Robert Goddard and Hermann Oberth of liquid-fueled rockets in the 1930's and the use of V-2 rockets in the 1940's, rocket travel went from science fiction to science fact in the public's mind." [1]

Children of the Sun

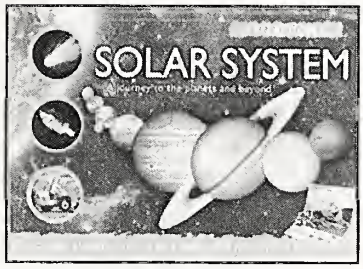
At first, the universe, the stars and the planets in our solar system represented in movables were painted by artists. Later, photographs of stars and planets were used. Similarly, depictions of spacecraft and astronauts appear first as artists' renditions and are followed by photographs. Currently, there are photographs as well as artists' interpretations of photographs and actual spacecraft, spacesuits and related artifacts in volumes geared towards young children. Books for older children and adults contain photographs of existing phenomenon. Of course, artists' renditions still represent cosmological theory and ideas about the future of spacecraft based on current scientific thinking.

The Universe

Movables depicting the moon, our solar system, galaxies, or phenomena within the universe as it is currently understood, range from simply folded concertinas to volumes with elaborate pop-ups and complex texts. They address audiences ranging from toddlers to adults. While most are intended for children, some are well presented and appeal to adults as well. Most have credits which include space agencies from various countries or seholars in the field. Pages depicting phenomena in space in these volumes are commonly printed on dark blue or black backgrounds, as might be expected. The following represent typical books which emphasize features of natural phenomena in space, and may also include information about spacecraft as well.

Pop-up Facts: Space, inside

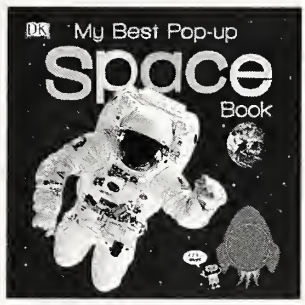
An example of a strikingly simple design with considerable impact is the tunnel book-like structure *Children of the Sun* (ISBN: 0-85953-933-4). It's a board book with eleven accordian folds, the center portions of ten pages are cut out to create the illusion of a peepshow-like tunnel - without gussets. The tunnel reveals the pre-2006 accepted list of nine planets in our solar system and the asteroid belt between Mars and Jupiter. Originally published in 1993, it is credited to Arthur John L'Hommedieu, as author and published by Child's Play International. (Later editions both in "pocket "and "giant" sizes are available and appear to have all been published at various times in the mid to late 1990s).



3-D Explorer Solar System

Unlike most books in this genre whose range includes the solar system, at a minimum, *The Moon Book: A Lunar Pop-up Celebration* (ISBN: 978-0789-306449) is narrowly focused, as articulated in its title. It sets the study of the moon in its historical and legendary contexts, explains how to identify moon phases, depicts aspects of the moon and speculates on the future of space tourism. Published ca. 2003 by Universe Publishing, written by Arlene Seymour and designed by Hawcock Books, it contains volvelles, pop-ups, some coil constructions, and a few tabs.

Pop-up Facts: Space (ISBN: 978-1-4351-0779-3) was published by the Templar Company in 2008, with designs and engineering by Andy Mansfield. It includes the earth, the moon, the planets, the stars, our galaxy, and other space phenomena in seven double spreads, each with a central pop-up.

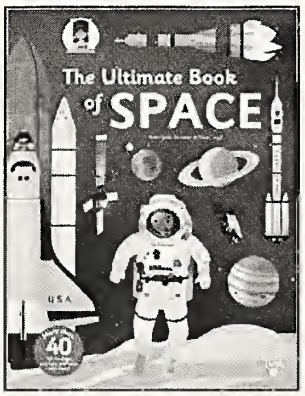


My Best Pop-up Space Book

The 2010 edition of *3-D Explorer Solar System: A Journey to the Planets and Beyond,* published by Design Eye Publishing, written by Ian Graham, designed by Simon Morse, Jackie Palmer and Neil Diamond, with paper engineering by Keith Williams, contains fourteen double spreads, five of which contain dynamic platform based pop-ups (ISBN:978-1-84566-578-4). Each spread contains texts and photographs about space, planets, space phenomena, and space craft. It includes both a table of contents and an index.

My Best Pop-up Space Book (2015) is a nonfiction board book for young children by Claire Lloyd and Caryn Jenner with paper engineering by Polly Appleton. It

includes simple text that reflects current scientific thinking about the universe and includes a charming "blast-off" sound effect. Its eight double spreads have simple angle fold pop-ups and clear high resolution photographs - a familiar characteristic of its publisher, Dorling Kindersley (ISBN: 978-1-4654-3914-7).

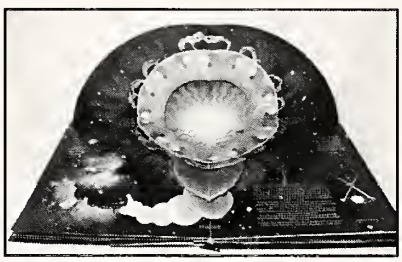


Ultimate Book of Space

Written for young children but containing sophisticated content and visuals that might appeal to adults, *The Ultimate Book of Space* (ISBN:979-1-02760-197) includes views of the stars in the Northern Hemisphere, the solar system and the Milky Way, explains the basic concepts of space travel, pictures various spacecraft, both historical and current, and describes moon and Mars landing concepts. Published in 2016 by Twirl, written by Anne-Sophie Baumann and illustrated by Olivier Latyk; it contains nine double spreads with about forty movable components including pop-ups, flaps, pull tabs, volvelles, and one louvered transition.

Scientific Theories and Speculation

Current theories of cosmology, the science of the origin and development of the universe, form some of the most artful and dramatic artwork in nonfiction movables. Examples include the somewhat dated but strikingly beautiful, *Universe: A Three-dimensional Study* (1985) by Heather Cooper and David Pelham. It contains six double spreads, each with multiple angle fold pop-ups depicting a cosmological event or scene and explanatory text. These include the big bang theory, starbirth, stardeath, and the end of the universe.


Universe

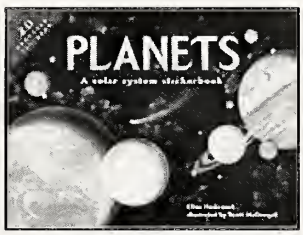
The first double page spread in *Pop-up Facts: Space* (2008), mentioned above, contains a dramatic portrayal of the big bang theory. Other pop-up books from the first decade of the twenty-first century also depict the big bang theory but tend not to describe other theoretical phenomena, only observable ones.

In contrast to the fact-laden nonfiction movable works mentioned above, Philppe Ug's *Big Bang Pop* (2011) published by Les Grandes Personnes (ISBN:978-2-36193-183-4) is described as a poetic voyage through space. Its six double spreads contain abstract interpretations of space phenomena and few words.

Poor Pluto

Big Bang Pop, inside

Theories are subject to change and modification as seientifie knowledge about the universe develops. As knowledge changes, so may definitions of known items alter. Nonfiction books for children, including movables, change with new scientific developments. For example, books published before 2006 display nine planets in our solar system, later ones include just eight. This represents current scientific thinking which, since 2006, follows the International Astronomical Union's classification of Pluto as a dwarf planet rather than a planet. As previously mentioned, the peepshow-like book *Children of the Sun*, with several editions published in the 1990s, shows nine planets. Movable books published in 2006 or after would typically include just the eight. Examples of these include the works mentioned in this article.



Planets: A Solar System Sticker Book

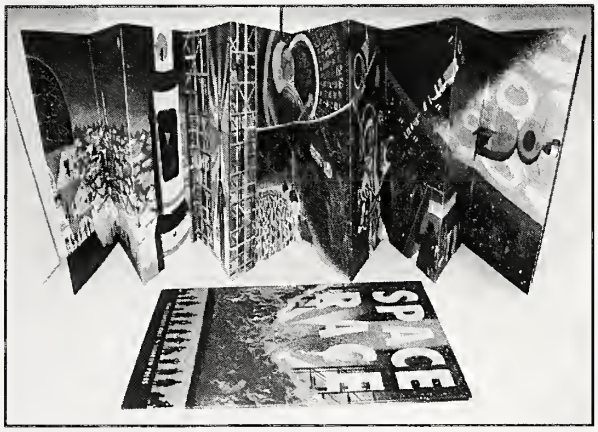
One notable and amusing question on this issue is raised by publisher Simon and Shuster's movable book *Planets: A Solar System Sticker Book* (ISBN: 978-0-689-84414-0). Its copyright appears to be held by writer Ellen Hasbrouk and illustrater Scott Mc Dougall. There is a 2001 copyright on the book itself and on the publisher's website. Yet the text contains 2006 information, including the whimsically phrased regret that Pluto was a planet for only 76 years. Since Pluto was declared a planet in 1930, this identifies the text as having been modified in 2006, despite the stated copyright date.

Considering the number of years from conception to realization of books like movables which have non-standard formats and often have hand constructed components, it is daunting to consider that publishers of these works must keep up with scientific advances almost as if they were publishing textbooks! As recently as early 2017, there were renewed discussions at NASA, the United States space agency, regarding the current definition of planets. One can only wonder how publishers of forthcoming projects adjust their products to scientific advances.

Spacecraft

Among the many leporellos showing sequential stories and published by Nobrow, *Space Race* by Tom Clohosy Cole (ISBN: 978-1-907704-43-7) has five accordian

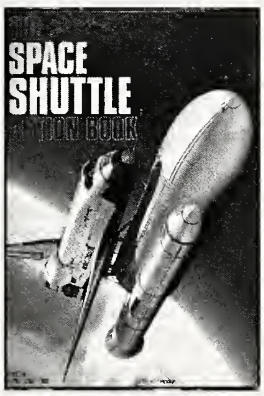
folds, creating 10 panels on each side of the paper. It covers "the defining events of the USA and the USSR's Cold War race into outer space" from 1957 – 1975, depicting the space vehicles used at that time in eontext. This is a delightful overview of spacecraft during that period.



Space Race

Commonly, representations of spacecraft are shown as pop-up rockets -- there is often a scene showing craft launching into space or they are shown in place, projecting from the page. Frequently, spacecraft appear as models with their interiors displayed as flaps and layers under their skins, much as early medical books depicted models of the human body.

The Space Shuttle Action Book (ISBN: 0-906053-36-6) was published in 1983 by Aurum Press, with text by Patriek Moore, paper engineering by Vic Duppa-Whyte and illustrations by Tom Stimpson. This volume was published two years after the first space shuttle launch and narrates a typical trip to the space station and its return to Earth. It contains six double folds, five of which contain a complex pop-up and several also contain pull tabs. There are several space shuttle paper models that were published during the following fifteen years; some stand-alone, others within pop-up books depicting other space craft as well. A particularly memorable one is *The Amazing Pop-up Pull Out Space Shuttle* (ISBN:978-0751358728) by David Hawcock and published by Dorling Kindersley in 1998. The contents of the book unfold into a four foot high model of the space shuttle.



The Space Shuttle Action Book

The Amazing Pop-up Pull Out Space Shuttle

Spaee stations are spacecraft also. There are several depictions of the various space stations in pop-ups that cover space eraft and there are a few volumes devoted entirely to space stations. Of note here is *Skylab: America's First Space Station* published in 1973 by Hallmark. It deseribes the mission and the work of its first residents. It is narrated in blocks of text on seven double spreads, with three pop ups, some simple wheels and mechanical tabs.

Skylab: America's First Space Station

Space Station: Pop-up and Play Fun (ISBN: 978-0-7171-4372-6) published by Tony Potter Publishing (2007) with paper engineering by Carla Dijs, design and art direction by Tony Potter and Text by Pat Hegarty. It is an oversized carousel book that is self-described as "a stunning imaginary station, based upon real ideas for space stations that have been built over the last 35 years."

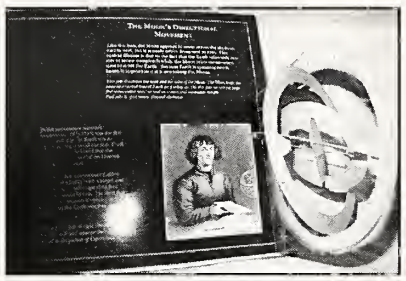
Of particular note is a collection of nonfiction board books with abundant flaps by Usbourne. Targeted towards children in various age and grade levels, these books have been produced in association with UK Space Agency. Rosie Dickins wrote and Kellan Stover illustrated *See Inside Space Stations and Other Spacecraft* (ISBN: 978-1-40950991907) - an example of a recent flapbook published by Usbourne (2017). It contains informative flaps which include these topics: early spacecraft, early space stations, the International Space Station, and building spacecraft. There are eight well designed double spreads, each eontaining multiple flaps; about seventy in total. This volume is designed for older children but adults may also find it satisfyingly informative.

Space Station

The publisher provides a website where the reader may enter the book's title and be directed to video clips relating to the materials in the book. Usbourne has other recently published or fortheoming flapbooks about space and spacecraft geared towards this audience and younger children as well.

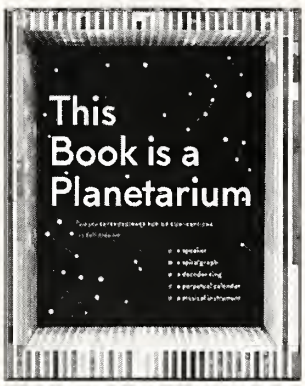
Aspirational Pop-ups?

Most movable books about space tell **about** phenomena in space rather than enabling the reader to act on information received; even when the phenomena are observable by the readers. Some allow the user to play within a set – using punch out figures or stickers. But few allow the reader to explore the phenomena presented. An exception to this are books like *The Moon Book: A Lunar Pop-up Celebration* (2003) mentioned above. Also mentioned previously, *Pop-up Facts: Space* (2008) includes a double spread on stargazing and instructions for locating the Pole Star in the night sky.



Moon Book, inside

Lastly, judging from the sample spreads which the artist has presented, a volume that is likely to allow the user to explore some phenomena described, is the forthcoming volume (2017) *This Book Is a Planetarium: And Other Extraordinary Pop-up Contraptions,* designed by Kelli Anderson and published by Chronicle Books.



This Book is a Planetarium

Though space and spacecraft movables may not often enable users to take the next step and connect what is being read with the night sky just outside our windows, some contain aspirational themes. Some of these volumes speculate about future developments in space travel. For example, a pop-up of a projected space station type hotel orbiting the moon appears in *The Moon Book: A Lunar Pop-up Celebration.* Other works quote scientists' predictions, such as when the first astronauts will land on Mars. *Space Station: Pop-up and Play Fun* (2007) describes itself as a "pop-up space station . . . for budding astronauts." While others are less direct, there is an implied positive attitude towards the future in the works cited above and predictions about future space exploration. Many of these works seems to suggest a future filled with advantageous advancement.

Note

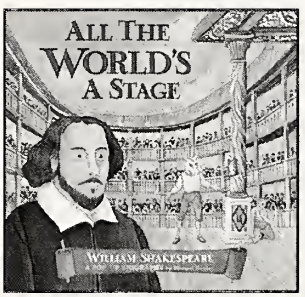
[1] A related blog -- *Dreams of Space – Books and Ephemera: Non-fiction Children's Space Flight Stuff 1945-1975* -- contains both pop-ups and other children's nonfiction books. http://bit.ly/2vNoUHF. July 23, 2017.

Theaters, continued from page 2

An 1880s book, the *Theatrical Picture Book,* was published by Gustav Loewensohn in Germany. As noted in the "Question and Answer" column of *Movable Stationery,* on page 14 of the August 2007 issue, volume 15, number 3, its "four scenes are bound like a leporello and unfold in such a way that the four dioramas stand up side by side" (http://s.si.edu/2tjKiao). The four dioramas included the Little Red Riding Hood story, titled "Too Much Talking is Hurtful." Several views of it, in color, ean be seen at: http://bit.ly/2uvTdVO. The diorama technique, with its multiple layers, is particularly clear in the photos.

AND MOVING FORWARD . . .

A theatrical presentation in a movable book is as popular today as it apparently was in the past. In looking at our own collections of interactive books, we found a fascinating range of sueh presentations. We did discover that in our collections, contemporary works about theaters easily fell into two broad categories if we considered their purposes. One group is of non-fiction books, for juvenile and/or adult readers, which have a clear intent to inform about real theaters, sometimes with the emphasis on famous productions. The second set is of juvenile fiction books that use a theater format for a production (s) that is to be undertaken for entertainment by the young reader. In that sort of usage, this second set of books hearkens back to the dollhouse books of Part 1 of this article—they are intended to be "played with." And because of their juvenile audiences, the storylines of this second group of books are often based on familiar literature, such as fairy tales, which have the advantages of being almost universally recognized, spare in plot and eharacterization, and copyright free. Or, sometimes the storyline utilizes a well-known children's book eharacter, which also has the advantage of familiarity.



All the Worlds a Stage

For the following discussion of contemporary books, we created groupings around the general subjects of the books. Under each subject, some titles are fiction and some are non-fiction. As with the other two parts of this article, the titles included in this one are a representative selection, not a comprehensive coverage.[2]

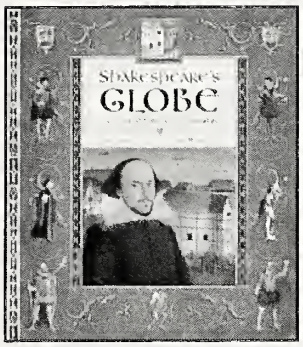
INTRODUCING REAL THEATERS, PLAYWRIGHTS, AND PRODUCTIONS

Productions by Shakespeare

It is hardly surprising that the individual often hailed as the greatest of playwrights would be the topie of several interactive books that focus on his venues and

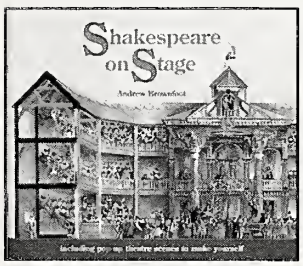
plays. Of course, that personage is the sixteenth century playwright, William Shakespeare.

All the World's a Stage: A Pop-up Biography by Michael Bender (1999) presents a readable but very detailed overview of Shakespeare's life, plays, and the Globe Theatre. The text is supplemented with a simple map locating notable spots in Stratford-on-the Avon during Shakespeare's time, a chronology of his life, and a glossary of important terms that are bold print in the narrative. The book uses pop-ups, tabs, and flaps to augment its factual presentation. Layers of flaps unfold to offer peeks into the interior of the theater, both stage and backstage and include a key to the backstage spaces. There is a pop-up of the traveling players' stage on a wagon, a production strategy undertaken during the bubonic plague years. Also included are pop-ups of the balcony scene from *Romeo and Juliet* and a seene from *Macbeth* at the Globe Theatre, complete with a crowd of theater goers. The audience for this book is the elementary/junior high age youth.



Shakespeare's Globe

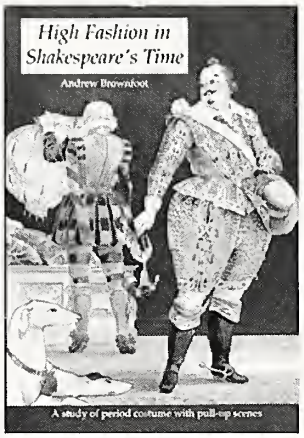
Shakespeare's Globe: An Interactive Pop-up Theatre (2005) by Toby Forward and illustrated by Juan Wijngaard is a hardback book that opens out to a three-page spread. Two of the cardboard pages support an impressive pop-up of the Globe Theatre, showing both its front and interior. The back of the front cardboard cover supports an envelope containing press-out characters on long tabs and two booklets with scripts of scenes from twelve of Shakespeare's plays. A booklet bound into the book recounts the history, architecture, and productions of the Globe. It also has two full-page gatefolds that reveal large illustrations of the front and back of the stage during a production.



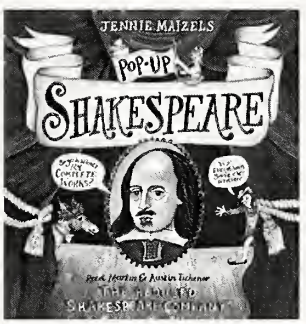
Shakespeare on Stage

Andrew Brownfoot's *Shakespeare on Stage* (1998) encourages the reader to use scissors and paste to create four 3-D pull-up seenes for the book. They are representative of scenes from English theaters of four historical periods: the Globe (1606), The Countess Devorny's private theater (1698), Her Majesty's Theatre (1888), and St. Martin's Theatre (1961). The forty-eight pages of the paperback book are filled with details about Shakespearean productions across the centuries. It is enhanced with diaries and color drawings of imaginary theater attendees' experiences from the four historical periods of the pull-up scenes. A receptive audience for the book would be the older teen or adult.

Another title by Andrew Brownfoot is *High Fashion in Shakespeare's Time: A Study of Period Costume with Pull-up Scenes* (1992), which focuses on an essential aspect of theater productions: costume. This thirty-two page paperback is twelve inches tall, which allows space for the inclusion of figures to be cut out and glued onto appropriate pages as pull-ups to illustrate this very detailed coverage of upper class fashion in Shakespeare's age. This historical coverage includes short biographies of Shakespeare and other notables of the time, a summary of "High Fashion and Society," and a five-page alphabetical "Fashion Guide" glossary that describes individual articles of dress, accompanied by black and white sketches. Most of the book is devoted to the journals of daily life of three imaginary upper class personages, accompanied by color illustrations, including the eolor cut-outs to be made into pull-ups. There are also two pages that offer a fascinating activity for creating one's own fashion designs appropriate for the Elizabethan era. At the end of the book, there is a page of black silhouettes of characters from the time. These figures are models to be cut out and traced on white paper to create templates. The white paper patterns are then traced onto color illustrated pages of magazines. When the magazine page silhouette is cut out, one has a multi-color image appropriate for the period. As with Brownfoot's *Shakespeare on Stage*, this book's audience would be the older teen or adult.



High Fashion in Shakespeare's Time



Pop-up Shakespeare

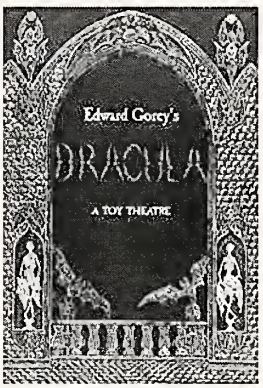
It's worth noting that fans of Shakespeare and pop-up books will look forward to the October 2017 release date of Jennie Maizels' *Pop-up Shakespeare*. It is a collaborative effort with the comedy troupe Reduced Shakespeare Company.

Famous Productions Other than Shakespearean

Make Your Own World of the Theatre (1982), by Rosemary Lowndes and Claude Kailer, provides the reader with the opportunity to use scissors and paste to

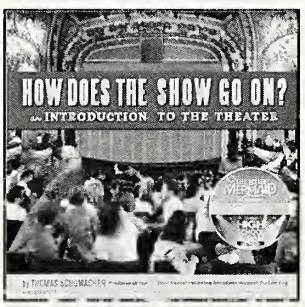
create a freestanding model of the Royal Opera House in London. Then, the book provides the cut-outs and the text about plot and character to "create full productions of the opera *La Bohème* and the ballet *The Sleeping Beauty*, with 370 costumes and eight beautiful sets to slide on and off stage" (back cover). The book also ineludes sections on "Behind the Scenes" about the back stage activities that implement these productions, "Notes" for both productions, with biographical sketches of Pyotr Ilyich Tchaikovksy and Marius Petipa, the creators of these two classics. Because of its intricacy and detail, this book would be most appreciated by the older teen/adult consumer.

More recent stage productions have also been incarnated in interactive books. Edward Gorey, perhaps best known as an author and illustrator, was the designer of sets and costumes for a 1977 Broadway revival of *Dracula*. Gorey received a Best Costume Design Tony Award in 1978 for that production and was also nominated for a Best Scenic Design Tony. His costume and set work for Dracula are the basis for *Edward Gorey's Dracula: A Toy Theatre* (2007?). Per Gorey's characteristic style, black, white, and red are the only colors used in this work. An almost foot tall box holds the necessities for, as the back of the box says, "present [-ing] the three-act drama *Dracula*, complete with a full cast, props, and the eeriest of stage sets." These include a four page booklet with a synopsis of the Broadway play, a list of the cast and a description of the acts, a brief biography of Gorey, and instructions for assembling the sets. Also in the box are three stage sets that each unfold into two sides with a floor and six sheets of punch out characters and furniture for the play, along with small stands to hold them up. Per the picture on the back of the box, the three stage sets can be placed back to back so that there is the illusion of a carousel. There are several YouTube videos that show the *Theatre*, but the one that does the best job of capturing its set up says that it was created for a high school project, and it is only fifty-four seconds long, with musical accompaniment: http://bit.ly/2u2q9Db.



Edward Gorey's Dracula

How Does the Show Go on? An Introduction to the Theater (2nd ed., 2007) is by Thomas Schumacher, "Producer of the Tony Award®-winning Broadway Musical *The Lion King*," with Jeff Kurtti, cover design by Kasey Free, and cover photo by Michael Carroll. It is a 128 page hardback book with "pull-out artifacts," including reproductions of a *Playbill* from *The Lion King,* a ticket from *The Lion King*, pages from an opening night script for Disney's *Tarzan* and from a rehearsal script for *The Little Mermaid*, and sketches of costumes from *The Lion King*. There are flaps and a fold-out showing how make-up transforms actors' faces into characters, and a number of other interactive components. The book is bright with color photographs from multiple Disney stage productions, including *The Lion King*, *The Little Mermaid*, and *High School Musical on Tour*. It provides an in-depth but very readable introduction to all of the activities and the roles required to produce a musical and would be equally appealing to juvenile and adult readers. It begins with "What's theater?", and moves through the "Front of the House," "Back of the House," and "Stuff That Will Be Useful After You Finish Reading This Book." The cover of the book is cleverly divided in the middle so that when it is opened, what is revealed is a stage scene from *The Lion King*, with the cover's two parts adding to the illusion of a theater with sides.



How Does the Show Go On?

A famous type of theater

Antony Maitland's *Encore: A Pop-up Book of Scenes from the Theatre* (1982) is unusual for its emphasis on a type of theater architecture rather than a particular production or playwright. In fact, the four theater scenes in the book are of generic productions:

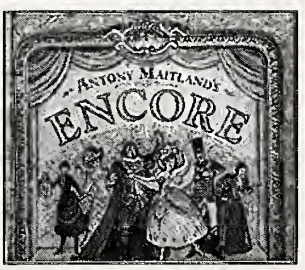
"a grand drama: a play perhaps by Shakespeare or Marlowe or Ibsen"

"a classical ballet production"

"a musical comedy with an extravagant setting"

"simply sky and ground" so that the reader "can create a setting and characters"

The type of theater is the "proscenium arch," which, as explained by the inside of the book's back cover, "is still the best represented theatre form in the twentieth century." Open the book, and a theater folds out from the front cover, complete with two sides and a front that complete a four-sided enclosure as a theater for the fold-down pages within its boundaries. Three of the fold-down pages create multi-layered pop-up scenes, whieh include characters on stage. The fourth needs the additions of sets and characters to be provided by the reader. The paper engineering is by Tor Lokvig.



Encore

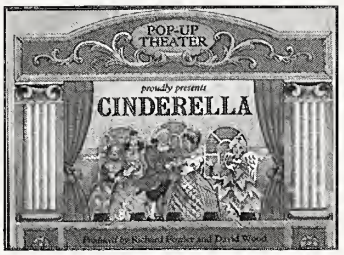
FAIRY TALES ON STAGE

Familiar fairy tales for children are easily found in interactive theater books, and certain tales are especially popular. Award-winning British children's book writer and illustrator Sally Gardner discussed her ten favorite fairy tales in a 2013 article in *The Guardian* (http://bit.ly/2varmYV). Included were Cinderella,

Sleeping Beauty, Beauty and the Beast, Snow White, and Hansel and Gretel. Add the story of the Three Little Pigs and Goldilocks and the Three Bears, and one has a fairly predictive list of the stories that appear repeatedly in interactive books.

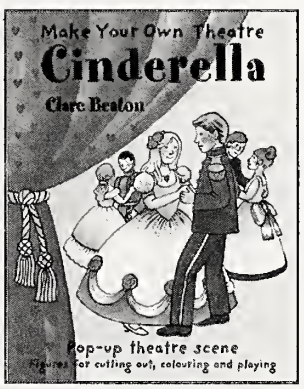
Cinderella

Gardner says that "the story of Cinderella is about a thousand years old and originated in China." There are those who would say that there are Greek versions going back more than two thousand years, but certainly there are versions from around the world, including many renditions for stage.



Pop-up Theater Proudly Presents Cinderella

Open the ribbon ties on the cardboard covers of the *Pop-up Theater Proudly Presents Cinderella* (1994), and the young reader has a two-page spread of the front and back of a stage. Tucked backstage (on the inside of the back cover) is an envelope of "props" of the story's five main characters, the magic coach, and a podium for the glass slipper. Characters are on clear plastic sticks so they can be moved about the stage. Placed inside the front cover is a twenty-four page booklet containing instructions for using the theater and a script of the Cinderella tale, adapted from Charles Perrault's 17th century version. Also included are two backdrops and four scenery changes. One clever addition to backstage is a large flap that folds up to reveal a dressing room underneath, while the top is a lectern for the "director." Printed on the lectern is a checklist for scenery and characters and stage directions. The book's text is by David Wood and illustrations are by Richard Fowler.



Make Your Own Theatre: Cinderella

Make Your Own Theatre: Cinderella (2007), by Clare Beaton, is a paperback booklet that provides the essentials for a child do her own production of the classic story. There are press-outs of three color backdrop scenes and of simply drawn characters and props (including theater admission tickets in the shape of Cinderella's slippers) that are to be colored, cut out, and taped to drinking straws so they can be moved. The back cover folds out into a flap that is a stage when its tabs are inserted into a slot on the front cover. A slot on the back cover is used to insert the backdrop scenes on stage. The story is recounted as a narrative, rather than as a script, in the book. The first and last pages of the book explain how to use the book and how to put on the show, including such directions as "Bow at the end to the applause!"

Jane Ray's *Cinderella: A Three-dimensional fairy-tale Theatre* (2012) provides double-page pop-up spreads that are three-layered stage scenes, with the diorama evoking tunnel books. The indigo blue curtains on each side of the stage are gatefolds that offer the story action that corresponds with the stage scene in that spread. There are six spreads, but we admit that our favorite was the one with the orange pumpkin carriage! The book is demonstrated in a one minute, ten second YouTube video (with musical accompaniment) mounted by the publisher: http://bit.ly/2tyiPNG.

Snow White

The story of Snow White was first widely popularized by its inclusion in the German Grimm Brothers' first edition of their *Fairy Tales* in 1812. However, as a story originally transmitted orally, it may well go back to the Middle Ages. In the twentieth century and beyond, it is probably Walt Disney's first animated feature film of *Snow White and the Seven Dwarfs* (1937) that has most informed the contemporary view of the story.

Snow White. 2009

One commercial tie-in to the Disney movie is *Walt Disney's Snow White and the Seven Dwarfs: Sound & Story Theater* (1993), which opens into an eight-inch tall carousel with four elaborate stage scenes that will be very reminiscent for the movie's viewers. A ribbon tie holds the book open. The back cover provides instructions for using the enclosed audio tape of the story and the included character figures. It also summarizes the eight scenes of the plot. Paper engineering is by Paul Wilgress and illustrations are by Mike Peterkin. The book was designed by Graham Brown and Mick Wells. It was produced and adapted by Ted Kryczko, with narration by Hal Smith.

Clare Beaton's *Make Your Own Theatre: Snow White* (2007) uses the same format as her *Cinderella* title just discussed in the previous section. For this title, we were charmed by the admission tickets being in the shape of the story's infamous apples!

Jane Ray's *Snow White: A Three-dimensional Fairy-tale Theater* (2009) has the same format as the her *Cinderella* title just discussed in the previous section: double-page pop-up spreads that are three-layered stage scenes. The red curtains on each side of the stage are gatefolds that provide the narrative of the story. We were particularly entranced by the woodland scenes, in which the reader peers through the open spaces between tree trunks. An appealing touch was the inclusion of birds in

the foregrounds and/or backgrounds of each of the six stage scenes. The book is demonstrated in a three minute, forty second YouTube video at: http://bit.ly/2u2paV7.

Goldilocks and the Three Bears

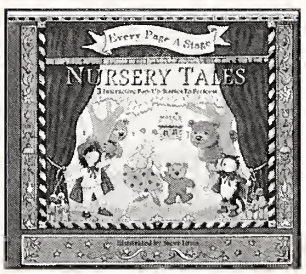
The first publication of the story of "The Three Bears" has been credited to Robert Southey in 1837, but the story existed before that. Indeed, in 1831 Eleanor Mure created a handmade book of the story for a gift. However, it has been suggested that it was an oral story for decades before either of these events. Regardless, it continues to be among the most popular of fairy tales.

Pop-up Storybook Theater: Goldlocks and the Three Bears

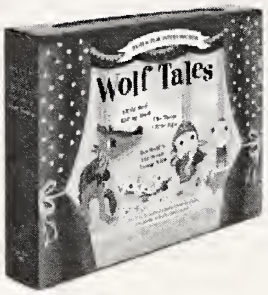
Pop-up Storybook Theater: Goldlocks and the Three Bears (1995) is paper engineered by Bruce Foster and Ed Galm. The book opens out into a forty-inch long foldout of four rooms/scenes of the Three Bears' cottage, with pop-ups and flaps that lend three dimensions to the furnishings and characters. The two pages of text recount the familiar story of the child who stumbles into the home of a bear family. We loved the conclusion of this version of the beloved fairy tale: "As for the Bears, Mama whipped up another pot of cherry-berry oatmeal and they all had a yummy brunch."

Collected Tales

An example of a book that offers the opportunity to perform multiple fairy tale plays is *Every Page a Stage: Nursery Tales: 5 Interactive Pop-up Stories to Perform* (2004). Directions for the performances are offered on the back cover: "Put on your own performances of best-loved nursery talks . . . Pull the tabs to move the characters as you read each accompanying story in rhyme!" Each two-page spread has the story in rhyme on the left hand side and a diorama theater on the right. Each spread covers one of these five tales: The Three Little Pigs, Goldilocks and the Three Bears, Hansel and Gretel, Puss in Boots, and Little Red Riding Hood. Wheels and tabs ineorporated on stage move characters and provide shifts in action. The book is illustrated by Steve Lavis, with text by Dug Steer, and design and paper engineering by Nghiem Ta. The concept is by Keith Finch.



Every Page a Stage: Nursery Tales

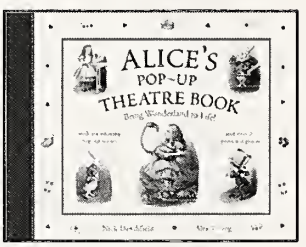


Read & Play Puppet Theater: Wolf Tales

Read & Play Puppet Theater: Wolf Tales (2013) provides the chance to perform three fairy tales that have a wolf charaeter. They include: Little Red Riding Hood, The Wolf and the Seven Young Kids, and The Three Little Pigs. The red box containing the kit pieces becomes the stage. An enclosed board book narrates the three stories. For each story there is a page with a three-column table of scenes, pictures of the puppets to be used (nine are included) for each scene, and a picture of the sets to be used (five are included) for each scene. General directions for the performances are provided on the first page of the book. The puppets are double-sided and attached to sticks that slip into the top of the theater.

FAMILIAR LITERARY CHARACTERS ON STAGE

Cherished characters from the world of children's literature have migrated into the theater via interactive books. For instance, Lewis Carroll's mid-nineteenth century children's nonsense fantasy book, *Alice's Adventures in Wonderland*, becomes a theater production in *Alice's Pop-up Theatre Book* (2002), by Nick Denchfield and Alex Vining. The book is thirteen and a half inches long and almost eleven inches tall. Open the ribbon ties and it becomes a double-page spread of a theater. Within the boundaries of the theater, six pages of double-spread pop-up scenes can be turned to change the backdrops for the theater. Enclosed in two pockets at the sides of the theater are a booklet of scripts and more than thirty press-out characters and accessories, with cardboard sticks that contain slots for insertion of the press-outs, which can then be moved like puppets.

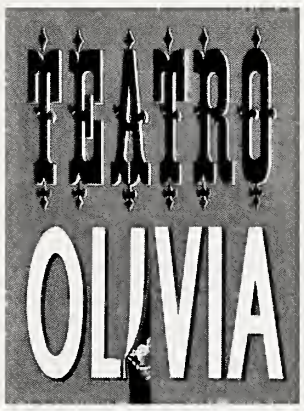


Alice's Pop-up Theatre Book

Flower Fairies Pop-up Theatre Book

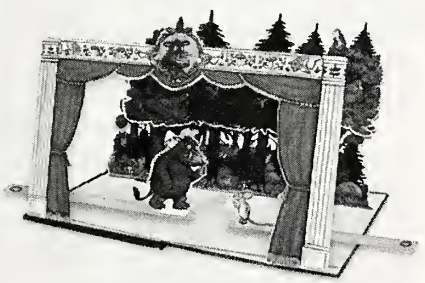
Cicely Mary Barker was an English illustrator probably best-known for her fairy paintings, with the initial publication of those depictions in 1925. Since then, the beloved fairy illustrations have been reproduced in everything from books to

posteards to figurines to calendars. Little wonder there is a *Flower Fairies Pop-up Theatre Book* (1995), which has Barker's illustrations, background artwork by Colin Hadley, and paper engineering by Jose R. Seminario. A pocket on the inside of the front cover holds eight fairy figures attached to tabs with their names and, per directions on the title page, the reader can "use your fairy puppets to enact the songs of the Spring, Summer, Autumn, and Winter fairies." A brad attaching fairy to tab means each can be placed at different angles on stage. There are four double-page spreads of dioramas of the seasons, which serve as the theater for the productions. On the left hand page is a description of the scene, a four-line poem that is the seasonal song, the names of the fairies who are incorporated as scenery (front stage, front scene, middle scene, and baekdrop), and the names of the puppet fairies to be manipulated. Each spread is rendered in a different soft pastel color. Each scene faces the right hand page, so the book must be rotated to view the stage.



Teatro Olivia

The children's award-winning book series about the adventures of Olivia the Piglet is written and illustrated by Ian Faleoner, an American. Falconer is also active in the theater world, having been a costumer and set designer for various productions, both domestic and international. Thus it should be no surprise that there is a *Teatro Olivia* (2004). The almost fourteen-inch red box of *Teatro* opens out into a heavy cardboard stage. A sliding drawer opens to reveal storage for the necessities to "put on" productions of Tehaikovsky's *Swan Lake*, Shakespeare's *Romeo and Juliet*, and Giacomo Puccini's *Turandot*. These include figures of Olivia and her little brother Ian, costume changes, and twelve backdrops. A *Playbill* (design by Ann Bobco) is provided, and it summarizes the three productions, offers biographies of Olivia and Ian, and illustrates instruetions on how to use the theater. Also provided are three white backdrop forms for readers to create their own scenes. This book theater's production of Romeo and Juliet can be viewed on YouTube in a two minute, nine second video: http://bit.ly/2vbevpy. It is accompanied by sound effects, including the musie of "Overture" by Wax Poetik.


The Gruffalo. Inside

The Gruffalo Pop-up Theatre Book (2008) is the interactive version of award-winning British children's author Julia Donaldson's beloved book *The Gruffalo* (1999). A rhyming text tells the story of a little mouse who escapes other animals in the woods by describing the ferocious but imaginary Gruffalo with whom he is to lunch. But then, the mouse meets the real Gruffalo! The book's ribbon ties open to reveal its component parts, including the original story, a double-page spread of a theater that offers the wooded scene where the action takes place, and an envelope with the characters and a script. The book is illustrated by Axel Scheffler and has paper engineering by Nick Denchfield.

CONTEMPORARY CHILDREN'S LITERATURE FOR THE THEATER

Sometimes contemporary children's literature begins life in an interactive format, rather than in book format later translated into a three dimensional format.

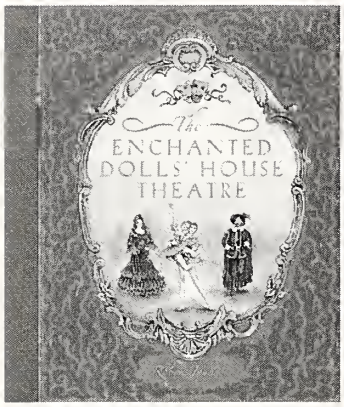
Ghostly Towers: A Pop-up and Two Play Set (1987?) has text by Lis Marks, with illustrations by Angela Barrett. The almost fourteen-inch tall book folds out into three eardboard pages. The back of the cover has an attached booklet with the scripts for two plays: *Ghost Hunt* and *Ghosts to the Rescue*. Also included are "37 press-out characters and props." The other two pages fold out to display a two-page spread of the haunted mansion that is the setting for the plays. It shows both the front of the mansion (with landscaping that includes a gate that opens into the hedge wall) and the back of the mansion, with access to six rooms.

Mimi's Scary Theater

Mimi's Scary Theater: A Play in Nine Scenes for Seven Characters and an Egg[3] (1993) has text and illustrations by Elzbieta and paper engineering by David Hawcock. Open the ribbon ties and this ten-inch wide and eight-inch tall book opens in the middle to form a theater that would sit on a flat surface, with the aid of the two side panels. The pages are then turned down (rather than side to side) to reveal the script on the bottom page, and the scene on the top page, with pull-tabs providing action. In the final scene it's fun to see how two pull tabs meet in the middle to close the stage curtains. The literary fairy tale[4] plot revolves around Mimi, who is poor and seeking her fortune in the world, a wicked witch, and a prince who has been transformed into a skeleton.

The Enchanted Dolls' House Theatre (2007) is part of Robyn Johnson's series of Enchanted Dolls interactive

books. Those titles include *The Enchanted Dolls' House* (2005) and *The Enchanted Dolls' House Wedding* (2006), which were discussed in Part 1 of this article. *Theatre* is similar in format to the other two titles, and includes pop-ups, tabs, and windows. As with the other two books, it follows a chronology through history, whieh in this instance, uses puppets to present various times periods. Also enclosed are playbills and scenery for one's own presentations. Separate kits of paper dolls and masks could have been purchased to extend the activities of the *Theatre* book. These included *The Enchanted Dolls' House Theatre Paper Doll: Lucinda* (2007). Lucinda was one of the characters in *The Enchanted Dolls' House*, and the box format includes a booklet that offers explanations of the "4 costumes for the theatre" and a storage box for the press-out Lucinda paper doll and her costumes. The outfits are for characters from classic theater performances: Harlequin, Madame Butterfly, Carmen, and La Sylphide. The costumes are unique from most paper doll outfits in that they are double-sided (front and back) and fold at a top opening to slip over the head of the doll. There was also *The Enchanted Dolls' House Theatre Paper Masks* (2007). The *Mask* kit contains full-size masks from historic theater characters: Carmen, Harlequin, Coppelia, and Madame Butterfly. They are constructed to actually be worn. An accompanying booklet explains the background of the characters and their clothing.



The Enchanted Dolls' House Theatre

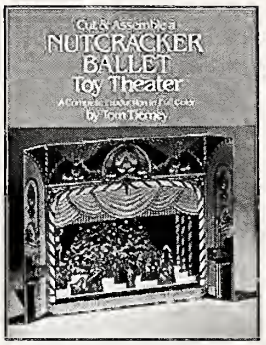
The Enchanted Dolls' House Theatre Paper Masks

DANCING BY THE LIGHT OF THE STAGE[5]

Drama is probably the type of performanee that first comes to mind when "theater" is mentioned. But, dance is equally represented on stage and, as with drama and musicals, some of the most famous of dance productions have been immortalized in these books.

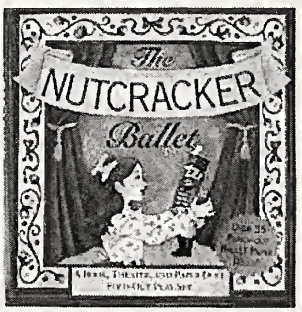
The Nutcracker ballet

The Nutcracker ballet debuted on stage in St. Petersburg, Russia in 1892, and for at least the last fifty years, there has not been a Christmas season without performances of it in multiple theaters. It was scored by Tchaikovsky, with choreography by Petipa and Lev Ivanov, and with a libretto from E.T. A. Hoffmann's 1816 story of "The Nutcracker and the Mouse King," as adapted by Alexandre Dumas, *père*'s 1844 story of "The Nutcracker." *Cut & Assemble a Nutcracker Ballet Toy Theater: A Complete Production in Full Color* (1981) is a tribute to the original production. The first two pages of the book offer instruction for its construction, including a suggestion to mount the cut-outs on cardboard for durability. The back cover of the book provides a synopsis of the acts of the ballet. The rest of the book's sturdy pages contain the cut-outs of the theater, five backdrops, and a multitude of characters in costume for the various scenes. The book, whieh is by Tom Tierney, is marketed to an adult audience, as noted on the back cover: "whether you want to bring your children under its spell or revive your own enjoyment of a masterpiece of dance theater, this book will afford a unique experience."



Cut & Assemble a Nutcracker Ballet Toy Theater

The Nutcracker Ballet: A Book, Theater, and Paper Doll Fold-out Play Set (2007) is designed to be "Fun for all ages!" The back of the book's front cover holds a thirty-two page paperback of the story of the Nutcracker and his adventure. The next page has an envelope to hold the enclosed punch-out characters with stands—there are more than forty of them. The rest of the book is a carousel of three scenes from the ballet, each eontaining one pop-up to add dimension (as for example a Christmas tree). *Nutcracker Ballet* is designed by Heather Zschock and illustrated by Jo Gershman.



The Nutcracker Ballet

Sleeping Beauty ballet

The Sleeping Beauty Ballet Theatre (2007) allows recreation of the ballet by Tchaikovsky, which was first staged in 1890. It was based on Charles Perrault's story of "The Sleeping Beauty" published in 1697. It was another choreography by Petipa. The container for *Sleeping Beauty* folds out to be the theater for the ballet. A fold-down becomes the stage floor. On the side of the box, a concealed drawer holds the various

The Sleeping Beauty Ballet Theatre

items needed for the production. These include a booklet with the story (act by act), illustrations of the characters, directions for each act, a brief selection of piano music for "The Sleeping Beauty Waltz," a reeipe for Pavlova (named for the ballerina Anna Pavlova, who saw the ballet as a child), and short biographies of Tchaikovsky and Petipa. In the back of the booklet is a CD of twelve musical selections, which have symbols for when to play them included in the story. There are also six backdrops and curtain changes and nine dancing figures (mounted on clear plastic straws for mobility). We were intrigued by the fact that the components of the kit reflect a consistent color scheme of pastels of pink and blue, even to the ribbon ties for the box. The text is by Jean Mahoney, and it was illustrated by Viola Ann Seddon.

***Swan Lake* ballet**

The *Swan Lake* ballet premiered in Moscow in 1877 and was performed by the Bolshoi Ballet. Tchaikovsky eomposed the score for it, and it was ehoreographed by Julius Reisinger. Mahoney and Seddon have created their tribute to it with their *Swan Lake Ballet Theatre* (2009), which has the same format as their *Sleeping Beauty Ballet Theatre*. It includes the same number of sets and figures as *Beauty*, but it has sixteen musical selections on its CD. The short seleetion of piano music in the booklet is "The Swan Theme." We did note that the signature colors of this kit are a striking royal blue and gold.

Swan Lake Ballet Theatre

Swan Lake: A Pop-up Book (2009), illustrated by Karen Kellet, is another juvenile audience produet. An envelope on the inside cover contains the press-out figures of the dancers. The first two pages offer the history of the ballet, including the very interesting fact that it "was the first ballet to have music written by a symphonic eomposer." Also, there is an attached "Programme" booklet that provides a synopsis of each act. The next double-page spread has pop-ups of dancers, who illustrate the explanatory text about ballet steps. It is followed by two pages about costumes, including illustrations of dancers with real net or lace tutus. A subsequent two-page spread has a pop-up, mirrored practice studio, with a ballerina who twirls when two tabs are pulled alternately. The final two-page spread is of the theater, where the press-out figures can be placed on their press-out stands.

Swan Lake

Radio City and the Rockettes

Part of the Rockefeller Center complex in New York City, Radio City Music Hall opened in 1932. It is "the largest indoor theatre in the world" and "its shimmering gold stage curtain is the largest in the world" (http://bit.ly/11l84Do). Since 1942 it has been the performance home of The Roekettes, "the world's most famous precision dance company" (http://rockett.es/1tfyE47). *Radio City Christmas Spectacular Starring The Rockettes* (2009) recreates the famous stage and showcases scenes from the annual Christmas show. At the back of the book is a reeess that stores a thirty-nine page hardback book with color photographs from the show and that offers a storyline for the various scenes. The floor of the recessed compartment offers facts about the Christmas Spectacular and about the entertainment company that produces it. In the clever format of this book, the first double-page spread folds out to become the golden stage. As subsequent pages are turned, they become pop-up spreads that fit onto the stage, with Velcro tabs holding the pages in place, within the stage's boundaries. Pull tabs provide various aetions on stage, such as the firing of a cannon and the movement of dancers. The pop-up scenes are photographs that have been translated into 3-D. The concept design and paper engineering are by Brushfire Limited. The book is demonstrated in a five minute, six second video on YouTube at: http://bit.ly/2usknqs.

Radio City Christmas Spectacular Starring The Rockettes

***Wicked* the musical**

The musieal *Wicked: The Untold Story of the Witches of Oz* is based on the 1995 book *Wicked: The Life and Times of the Wicked Witch of the West*, by Gregory Maguire, and which offers an alternate view of the plot and characters of the early twentieth century Wizard of Oz books by Frank Baum and the 1939 movie musical, *The Wizard of Oz*. It debuted on Broadway in 2003 and its continuing run has placed it on the list of the twelve longest running Broadway shows (http://bit.ly/2us9Xxs). For those who can't make the trek to New York, there is the pop-up book *Wicked: The Musical* (2009). The more than foot tall book is a vibrant green presentation of surprise after surprise, as double-page pop-ups elevate dramatically to portray the

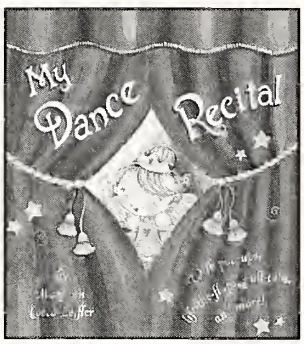
Wicked

Emerald City, the Wicked Witch of the West, and the winged monkeys in the Wizard's throne room. The book also has flaps, pull tabs, and letters in envelopes that provide more interactivity. The paper engineering is by Kees Moerbeek, illustrations are by Greg Call (with further credit for illustrations to W.W. Denslow and John R. Neill), text is by Jami Attenberg, and design is by Headcase Design.

Becoming a dancer

Some interactive books about dance are designed to encourage young readers in their own dance interests. In eaeh of the books discussed, the finale is a stage performance by the young dancer (s).

Ballet Magic: A Pop-up Book (1996) has text by Scholastic, Inc., is illustrated by Jan Palmer, and was produced by White Heat, Ltd. Its audience would be the age group of three to six years. Pop-ups and tabs provide movement as the text follows the dancers through a practice session, dress rehearsal, and the stage performance that is captured in the last three double-page pop-up spreads. Curtains, spotlights, scenery, and an audience enhance the theater experience. Italicized in the text are dance terms from French and Italian, such as "pliés."



My Dance Recital

My Dance Recital (2009), by Marann Cocca-Leffler, uses "pop-ups, lift-the-flaps, pull-tabs" (front cover) and wheels to provide the action for a story about a young dancer getting ready for her danee recital at "the town theater." The last two double-page spreads include a stage scene with a twirling dancer moved by the action of page turning and a young dancer in a real net tutu who takes a bow when a tab is pulled.

Matthew Van Fleet's *Dance* (2017) is geared both in format and content for the preschooler (ages two and up). A board book, it has six colorful, sturdy, very large tabs that stick out from the side of the book and can be pulled by little hands to make the various animals perform their unique dance movements at a "dance hall." The plot line is that the animals are teaching Chickie Baby to dance. Two of the figures (one is on the book cover) also have sound effects created when the tabs are pulled. In a finale pop-up, all of the animals, including Chickie, are dancing on the stage. For each animal, the text declares in bold print that "You can dance!" thus encouraging the young reader to join in the dance action. The book is demonstrated in a fifty-eight second YouTube video at: http://bit.ly/2tyEeGA.It has a soundtrack performed by Dave Bickler, lead singer of Survivor.

Dance

AND SOMETHING UNIQUE[6]

Even though it is presented as a "theater," *Sleeping Beauty: A Silhouette Theatre* (design and artwork by Artful Dodgers Ltd., 2016) does not fit the model of the other books in this article. However, it does present a unique format of historical art from another aspect of theater. It showcases "pop-ups based on the stunning film stills from the pioneering animator, Lotte Reiniger . . . (1899-1981), who was a German artist and pioneer of silhouette animation, renowned for her beautiful shadow plays which she adapted for film." The Sleeping Beauty fairy tale is recounted in text on the borders for both sides of the double-page spreads of black silhouettes. The silhouettes capture the story's action and are set against pale pastel backdrops that add dimension. Those with interest in further exploration of Reiniger's career are directed to Animation World Network's profile: http://bit.ly/2u22Clr. Also, there is a ten minute, two second YouTube video of Reiniger's narrated silhouette animation film of 1954, *The Sleeping Beauty* (which has the silhouettes that can be seen in the book): http://bit.ly/2t92uiO.

Sleeping Beauty

CONCLUSION

It seems appropriate that this third and last seetion of this article should focus on theaters. Oscar Wilde has been frequently quoted as saying that "The stage is not merely the meeting place of all the arts, but is also the return of art to life." Something similar could be said of interactive books, which require collaboration of a variety of artistic endeavors, as do stage productions. The result of interactive book creation centered on theater is that a collective brings art to life in three-dimensions and in the lives of readers, and that life is on a stage, literally for the book and vicariously for the reader. This sentiment is succinctly eaptured by the title of a 2014 Dennos Museum Center (Traverse City, Michigan) presentation by paper engineer Bruce Foster, which declares that "the art of pop-up books" is "making paper dance" (http://bit.ly/2tk1ywn), and where better to danee than on stage!

NOTES

[1] While "theatre" is the spelling in British English, "theater" is the standard spelling in the United States. While some suggest that there are subtle differences, such as reserving "theater" for movies and "theatre" for drama productions, there is not widespread acceptance or usage of these types of distinctions. We use "theater" in this

article for our discussion, but for each book title and quotation, we use whichever spelling option is utilized in the original.

[2] More titles can be identified from the *Movable Stationery* newsletter, which is online full-text (other than the current year) at http://s.si.edu/2eePhOH. Indexes to the newsletter, through 2005, are on- line at: http://bit.ly/2vaM3Ef.

Also useful are the two volumes of *Pop-up Books: A Bibliography (*1993, 2000), by Ann Montanaro (Staples) and the online supplement (2008) at http://bit.ly/2uswg6p.

[3] This book also appears under the titles: *The Little Spooky Theatre Company presents Mimi and the Witch: A Play in Nine Scenes for Seven Characters and an Egg* (published by Gollancz, 1993) and *Mimi and the Witch: A Pop-up Play in Nine Scenes* (published by Orion, 1993).

[4] Chi-Fen Emily Chen, "Folk Literature: Types of Folk Literature: Literary Fairy Tales" http://bit.ly/2uwvDbc.

[5] An homage to the quote from Edward Lear's nonsense poem of "The Owl and the Pussycat" (1871): "They danced by the light of the moon." Fans of the poem and of pop-ups will be delighted by the 1993 publication, *The Owl and The Pussy-cat: A Pop-up Book*, by Edward Lear and Elizabeth Falconer.

[6] In discussing theaters and movable books, it would be remiss not to mention that sometimes rather than the books encompassing a theater, an actual theater encompasses a book. There are giant pop-up books serving as integral parts of theater sets. See Trebbi's *The Art of Pop-up* (pg.133) for a description of "Pop-up Books on Stage," by Damien Schoëvaërt-Brossault. Also, there are four narrated YouTube videos of a giant pop-up book used as set for a play, *Journey to the Manger*. Each is one to three minutes long and can be seen at: http://bit.ly/2tjvOaI http://bit.ly/2t8Tgn0 http://bit.ly/2uwaONj http://bit.ly/2uBRZZW

A variation of theater and giant pop-up books oecurred in 2013 when it was announced that for five days "Tourism New Zealand has installed the world's largest pop-up book inside of the Beverly Hilton hotel, inviting visitors to walk among some of the magical scenery enjoyed in The Hobbit Trilogy" (http://abcn.ws/2uwe0II). This translation of movie sets (which would be seen in theaters in the movie *The Hobbit: The Desolation of Smaug*) to pop-up book was the size of two tennis courts, was fifty feet high, and showed four sets. It can be viewed in the background of this four minute, two second YouTube video about its creation, from idea to installation: http://bit.ly/2vvdXKt.

First Animated Book Party

On the occasion of the tenth anniversary of the Animated Book Fair organized by Associated Booksellers, the first Animated Book Festival will be held in France from November 20 to December 1, 2017.

The event will include exhibitions, book signings, workshops, conferences both in Paris and nearby. The events will be in libraries, bookshops, museums, and animation centers – all independent initiatives that simultaneously focus on creativity and diversity in this domain. For more information: http://fetedulivreanime.blogspot.fr/

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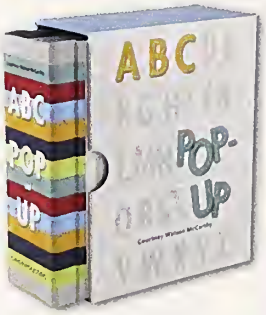
New Publications

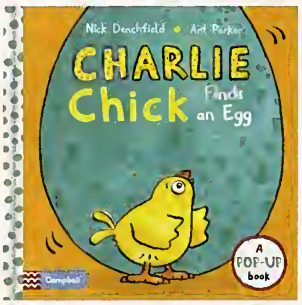
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

ABC Pop-up. By Courtney Watson McCarthy. September. Candlewick Studio. $39.99. 9780763690076.

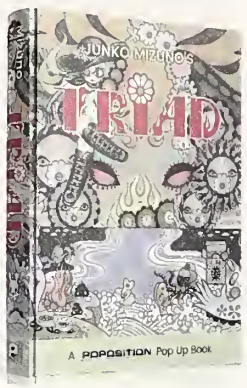


An Arctic Friend. September. Little Bee Books. $12.99. 9781499803358.

Autumn:A Pop-up Book. By David Carter. Abrams Appleseed. $14.95. 9781419725357.



Charlie Chick Finds an Egg: A Pop-up Book. By Nick Denchfield. Pan Macmillan. $14.99. 9781509828838.



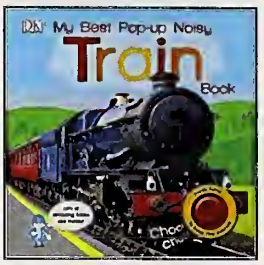
Junko Mizuno's Triad Pop Up. By Rosston Meyer. Poposition Press. $49.99. 9780997785517.

Leaves: An Autumn Pop-up Adventure. September. Yoojin Kim, paper engineer. Jumping Jack Press. $29.95. 9781623484583.

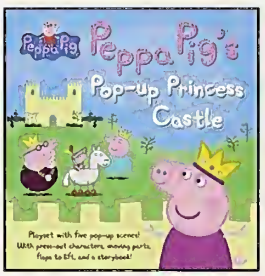
Main Street Magic: More Than 30 Lift-the-flaps & Pop-ups! September. Chronicle Books. $16.99. 9781452161570.

Make It Yourself! Paper Pop-up Art. September. Checkerboard Library. $28.95. 9781532110719.

My Best Pop-up Noisy Train Book. DK. $14.99. 9781465461735.



Paper Sculpture Enchanted Kirigami. By Patricia Moffett. Atria Books. $18.99. 9781501178276.



Peppa Pig's Pop-up Princess Castle. Candlewick Entertainment. $24.99. 9780763697341.

Pop-up Peekaboo Pumpkin. DK. $9.99. 9781465452764.

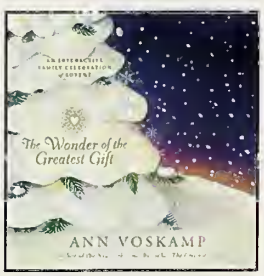
Pop-up Shakespeare. October. Candlewick. $19.99. 9780763698744. (Page 7)

Safari: Slide-N-Seek. [circular transformations] Familius. $15.99. 9781944822422. **Also:** *Earth.* 9781944822453.

Traveling with Santa Pop-up Advent Calendar. Abrams Calendars. $19.99. 9781419727085.

Tropical Fish. By David Hawcock. September. Universe. $19.95. 9780789327659. **Also:** *Butterflies.* 9780789327642.

The Wonder of the Greatest Gift: An Interactive Family Celebration of Advent. October. Tyndale House. $34.99. 9781496427991.



Zahhak: The Legend of the Serpent King. By Simon Arizpe. October. Fantagraphics. $39.99. 9781606998892.

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